

Minimal Economic Perspectives (On Debt, Loss and Profit)

By Shomit Sirohi

I. The Basic Marxist thesis in David Harvey

So of course there is banking, finance and profitable enterprises which then is surplus-value based on laboring time and social aggregates of labour, which then is the exchange dynamic winning over the public-value dynamic which is then measured by the regime of accumulation, but introduces a debt cycle when there is a over-expenditure in large deficits which cannot create adequate revenue to the state, but also Sirohi adds criss-crossing the values in accounts which in Marxist senses is the income of classes, even social security being the people's values and cultural values which play a part in the financial crisis, as in fact an excess of private expenditure which then is serviced at notional profits which then runs into crisis when it is a mad dance, not a regulated dance, which then is how profits are based on ideational things. Now when the production dynamic has with cultural dynamics a financial dynamic – each race and compete against each other to produce a excess of production, or excess of finance, or excess of cultural capitalism all of which then is the right to the city, or urbanism and architecture because it is the pronounced parallax between finance, production and cultural capital with in fact its real economic production and housing crises or architectural parallax error to these processes – finally a housing crisis will lead to a Greek debt crisis, because in fact the race of competing capitals is going financialised which then produces a parallax error between finance and production or culture. Barcelona was the center of monopoly rent therefore – where culture, rent in housing, cinema being produced all united to create a monopoly rent which means in elementary senses a beautiful cultural capitalism which then went into crisis when culture went into crisis – to say therefore that it is no longer monopoly rent or true profit – it means Delhi is now a cultural center and creates the correct cultural capitalism because of which profit here is correctly not at loss.

II. Parallax errors counted

Finance with production, production with finance, culture with finance and production with culture, and finally state and culture and culture and state, with in fact culture and processes of living cultures, and all that is social networking with culture, including politics with culture and finally culture with credit cards or banking and each sector with culture – finally criss-crossing all Barcelona used to be a major creative cultural hub which then linked everything up to its creative cultural life – parallax this with major finance, or Communist parties, or production related to fine old cars, and even forms of this expression.

III. Cuba and Algeria – Parallax View

And so in fact a history of loss and depreciation and even state crisis, debts and mounting losses, all fought against by the parallax culture, architecture and public deficits and prudence which then has to become dynamic cultural life which becomes then the parallax view not just praxis as intervention but also against losses and debts towards a fine parallax – economics and architecture, including praxis – or economics read against paintings which proves that one stroke is housing, another combined stroke is cultural living, a third stroke is leftist and liberal politics a complex unity is Paulinian life in Sirohi all followed to create a 30 billion dollar life with a potential trillion which is ethical importances of politics on

the left winning which then is a parallax error of in fact a crisis that it cannot compete with its own ethics.